

Structural Analysis if Keroncong Song Arrangement Can't Help Falling in Love Version of Line Entertainment

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Abstract

Keroncong songs are a form of traditional Indonesian music that has unique characteristics, while Line Music Entertainment is known for its modern arrangement style. This research aims to deeply analyze Line Music Entertainment's arrangement of the keroncong song "Can't Help Falling in Love". The approach used in this research is descriptive analytical with a focus on data collection techniques through literature study and music analysis. The formulation of the problem in this research focuses on the arrangement of the musical form and structure of the keroncong song "Can't Help Falling in Love" by Line Music Entertainment. The results of the analysis show that Line Music Entertainment's version of the arrangement combines traditional keroncong elements with a distinctive modern touch, such as the use of varied musical instruments and a musical structure adapted to the characteristics of the original song. Changes in tempo, harmony, and vocal arrangement also affect the overall atmosphere of the music. The implication of this research is to provide new insights in understanding the process of keroncong song adaptation into the context of modern music. This research is also expected to contribute to the development of keroncong music arrangements in Indonesia, taking into account the creative and technical aspects applied by Line Music Entertainment.

Keywords : *aransemen musik, Can't Help falling in Lov, keroncong, line Music Entertainment*

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1. Introduction

Indonesia has many colors and characters of music such as campursari, dangdut, pop, rock and traditional music that is currently developing, namely keroncong music. Keroncong music itself is a distinctive music originating from Indonesia that was obtained from the influence of the Portuguese country. In the 16th century on a trade mission, the Portuguese brought music called fado (Alfian, 2013: 172). Keroncong is very synonymous with a distinctive rhythmic pattern. The rhythm pattern consists of five instruments, namely cak, cuk, cello or bass betot, drum and guitar. Each type of keroncong main instrument has its own rhythm that will form a rhythmic pattern. Therefore, the rhythm in keroncong cannot be separated from each of these instruments, one of which is the cuk and cak that complement each other on each beat. Keroncong music is one type of traditional Indonesian music that uses diatonic tones, although it often uses pentatonic scale patterns that characterize one of them Javanese langgam (Harmunah, 1996: 9). Keroncong music develops into different styles when combined with different types of music. The development of keroncong music is divided into several stages, namely keroncong tempo doloe, timeless keroncong and modern keroncong.

The transition from traditional to modern is in accordance with the needs of today. The younger generation, in their various ways and reflections, seek to transform themselves with new things that were previously unknown. One of them is modern keroncong music, which is modern songs that are keroncong (Pradana, 2022: 47). The idea was created due to boredom in listening to the constant old version of keroncong music. The development of popular songs with various genres and published through social media in various platforms such as YouTube. There are many communities of keroncong musicians and bands, but there is one that is unique. One of them is the music arrangement of Line Entertainment group



from Surabaya. Line Entertainment arranges many songs into keroncong, ranging from original keroncong songs, western, national, modern and traditional songs. One of the songs arranged is a western song entitled Can't Help Falling in love.

One of the most famous singers and songwriters in America is Elvis Aaron Presley. He grew up and was born in Tupelo, Mississippi on January 8, 1935 and died on August 16, 1977 at the age of 42. He earned the nickname "King of Rock and Roll" which means the king of rock and roll music. The song can't help falling in love which was released in 1961 was composed by Hugo Peretti, Luigi Creatore and George David Weiss. One of the best songs from Elvis remains popular until now and this song is about a man's deep feelings of love for the woman he loves. The song can't help falling in love is often covered in various genres of music, one of which is modern keroncong performed by Line entertainment.

Song structure refers to the way musical elements such as melody, harmony, and rhythm are organized in a song, both in vocal and instrumental form. In the composing process, song structure plays a crucial role as it affects how the parts of the song are organized and connected to create an overall musical harmony. According to Banoe (2003), song structure can be understood as the arrangement of a song for an orchestra or choral group that includes musical elements in a carefully designed sequence, resulting in an aesthetic and well-structured musical work.

The consideration of doing research on Line Entertainment's version of "Can't Help Falling in love with you" is because the song is performed uniquely, namely in a modern keroncong version that gives a traditional but also modern impression. Then the addition of modern musical instruments such as keyboards, drumset and saxophone provides new innovations so that it suits the tastes of today's society, besides that the intro or the beginning of the song is very interesting. Arranging a song cannot be separated from the theories of harmony related to the contrapuntal or melodic score of the song, melodic theory, and harmony, for that the researcher is interested in analyzing the work, to find out and examine the musical components that are used as the basis for the arrangement of the song Can't Help Falling in love. Based on the considerations described above, a study entitled "Analysis of the arrangement structure of the song Can't Help Falling in love by Line entertainment version" was conducted."

2. Method

This research uses a type of qualitative research to study natural object conditions, with the researcher acting as the main tool. Data collection techniques are carried out through triangulation, which is a combination of various methods. Data analysis is inductive, and research results focus more on deep understanding than generalization. (Sugiyono, 2008: 26). The object of this research is the analysis of the keroncong version of the song "Can't Help Falling in love" arrangement on the composition with the focus discussed is the play of modern and traditional musical instruments on the song "Can't Help Falling in love", through YouTube channel with the link https://youtu.be/SbEuCjx9tU4?si=ozA8-QS4g2oMP_Pj..

This research was conducted at the researcher's house located at Jalan Tengger Kandangan XXII No. 20, Kandangan, Benowo (No.20-22 BLOK 60K), Surabaya City. The research was conducted through YouTube channels with links. In this study, primary data sources were obtained from the composition "Can't Help Falling in Love" sung by a modern keroncong group, which was accessed through the YouTube channel.

Data collection techniques are carried out by observation or observation is a daily human activity using the five senses as its main tool (Morissan, 2017). In this study, the researcher is a third party who analyzes the modern keroncong version of Elvis Presley's work. Based on the knowledge gained in the field and also based on scientific theories or concepts, this research uses non-participant observation techniques, the reason researchers use these techniques is that researchers conduct studies through social media, namely Youtube. In the song "Can't Help Falling in love" by Elvis, through a video from the Youtube channel, then to analyze the structure of the song, researchers used the theory of musical form science expressed by Karl Edmund Prier and the theory of musical instrument arrangements by Kawa Kami. Furthermore, interviews were conducted using semi-structured

interview techniques. This interview method is freer than the structured interview method. The researcher has made a list of questions, but the source was also allowed to convey data information outside the context of the question and of course it was still continuous with the theme of the discussion to be studied. The resource person in this research is Sigit Aji as the Producer of Line Entertainment as well as the Cak player in the cover and is the main source in the research. In addition, the personnel of the line entertainment group also became supporting sources.

The data validity test is carried out through triangulation techniques and then the data is analyzed through data reduction, data display or data presentation, verification or drawing conclusions. Sugiyono (2008: 121) states that the results of a valid study if there is a similarity between the data collected or found synchronous with the data that actually occurs on the object under study.

3. Results and Discussion

“Can't Help Falling in Love” is a well-known pop ballad, composed by Hugo Peretti, Luigi Creatore, and George David Weiss. It was first popularized through Elvis Presley's recording in 1961 for the soundtrack of the film “Blue Hawaii”, and has since become one of the most iconic classic love songs in pop music history.

Lyrically, the song describes the deep and inevitable feelings of love. The lyrics convey the message that although one may try not to fall in love, one cannot control the feeling because love is natural and inevitable. Musically, the song has a beautiful and memorable melody, with arrangements that often feature the lead vocal surrounded by soft and supportive instruments. The original arrangement tends to create a romantic atmosphere with a warm acoustic touch. The song “Can't Help Falling in Love” has been performed in various cover versions by many artists from various music genres, becoming popular for various occasions such as weddings, romantic events, and other special moments that celebrate love and loyalty. One interesting example of a cover is the keroncong version performed by Line Music Entertainment. They managed to present this song in a distinctive keroncong style, retaining the romantic and emotional essence of the original song with a deep feel and rich Indonesian cultural heritage.

The keroncong version of the song “Can't Help Falling in Love” by Line Music Entertainment is played in the key of C major with 32 measures and a 4/4 beat, and a tempo of about 70 bpm. The composition includes a number of major chords such as C major, G major, E minor, F major, A minor and B7 major. In keroncong music composing, the song is presented in a distinctive style, expressing deep feelings through traditional instruments such as the cak, cuk and cello. The presence of these instruments not only enriches the harmony and melody, but also creates a romantic and nostalgic feel that is typical of this song. The gently arranged melody and keroncong style give it a special touch that invites the listener to feel the warmth and beauty in this musical interpretation.

Line Music Entertainment's keroncong song structure gives a unique and profound touch to this already popular song. By using traditional instruments such as cak, cuk, cello, and other supporting instruments, they managed to bring this song into the context of Indonesian music in an elegant style. This keroncong arrangement creates a soft and warm romantic atmosphere, perfect for occasions such as weddings or other romantic moments. The serene melody and deep lyrics of this song are beautifully performed through the distinctive keroncong music style, adding to the listening experience with a unique and culturally rich local color. Here are the main components of this song form:

Introduction.

The beginning of the keroncong version of the song “Can't Help Falling in Love” by Line Music Entertainment shows how musical arrangements can effectively build an emotional atmosphere and lead the listener into the theme of the song.



Figure 1. *Introduction Lagu Rhythm*
Source: Source: *Data Reserch*

In general, keroncong music uses 4/4 time to set the flow and rhythmic pattern of the song, and Line Music Entertainment's keroncong version of "Can't Help Falling in Love" means there are four beats in each measure, with quarter notes getting one beat.

Tone and Rhythm

First beat: There is a half note on the note C (middle C) that is held for 2 beats.

Second Time: There is a half note on the note E that is held for 3 beats.

Third beat: There is a quarter note on the E followed by a quarter note on the G, each held for 1 beat.

Fourth beat: There is a half note on the G note held for 2 beats.

Fifth Beat: There is an eighth note on note A, an eighth note on note B, and ends with a quarter note on note C.

Sixth Beat: There is a half note on the note C held for 2 beats.

Seventh Beat: There is a half note on the B note held for 3 beats.

Eighth Beat: There is a quarter rest, followed by a quarter note on a G note held for 1 beat.

Ninth Beat: There is a half note on a G note held for 2 beats.

Tenth Time: There is a full note on the E note held for 4 beats.

Chord Progression

The keroncong harmonies that follow the piano introduction on a C chord, with no crescendos or moles, indicate that the song is written in the key of C Major. provides a warm and deep background for the melody played by the piano. This arrangement creates a distinctive and interesting musical atmosphere, preparing the listener to connect with the beauty of the lyrics that will be revealed later. Through the piano melody and saxophone improvisation, the mood of "Falling in love.. with you.." is conveyed profoundly, without words, but rather through a beautiful and soulful musical expression.

This description illustrates how the keroncong harmony arrangement with C and G chords creates a warm and profound atmosphere. The piano melody portrays melancholy and tenderness, while the saxophone provides an additional expressive touch. The resulting musical expression of these instruments conveys the emotion and meaning of the phrase "Falling in love.. with you.." abstractly and deeply, without the use of words, but only melody and improvisation.

Atmosphere and Emotion

The introduction is designed to explore a deep and inviting emotional atmosphere, preparing the listener to deeply absorb the song's message. The keroncong style with its soft and harmonious instruments provides a distinctive touch that reinforces the romantic element of the song.

The Introduction serves not only as a musical opener, but also as a solid foundation to bring the listener into the melodic and emotional journey that builds "Can't Help Falling in Love" in a distinctive and memorable keroncong style.

Verse

In the first verse of the keroncong version of "Can't Help Falling in Love" by Line Music Entertainment, the main vocal melody is accompanied by a simple yet impactful harmony. The keroncong strumming technique starts with the "bimbo" style, where each string on the cak and cuk are plucked in sequence.

The genjrengan "bimbo" style is a distinctive technique in keroncong instrument playing that presents a soft and distinctive feel. This technique is often used to accompany keroncong songs with a stable rhythm that blends with the main melody. Here is a detailed method for

performing *genjrengan* "bimbo" on *keroncong* instruments such as the ukulele or *cak* and *cuk*:

Hand and Finger Position

Start with a relaxed hand position and fingers ready to pluck the strings. Make sure the fingers can move freely without tension.

Strings and Strumming Sequence

The *genjrengan* "bimbo" technique involves plucking the strings of a musical instrument in order from the lowest to the highest string. For example, on a *cuk* instrument that has 3 strings such as G, B, E, *genjrengan* starts by plucking the lowest string, G, followed by E, B, and E again.

Rhythmic

This technique is played with a fixed and consistent rhythm. Each string is plucked with pauses of almost equal length, creating a steady rhythmic pattern that supports the main melody.

Playing Technique

When plucking the strings, it is important to pay attention to the dynamics (volume) and speed of the strumming to match the feel of the song. *Genjrengan* "bimbo" is often played at a soft volume, providing a simple but effective harmonic addition to support the lead vocal.

Consistency

Maintaining consistency in *genjrengan* "bimbo" is key. It helps create clear rhythmic patterns and provides a stable harmonic foundation for *keroncong* music.

By applying the "Bimbo" *genjrengan* style to the *keroncong* version of the song "Can't Help Falling in Love", Line Music Entertainment managed to create a soft, romantic and distinctive musical feel. This technique not only enhances the listening experience of the main melody, but also adds a deep harmonic dimension to the *keroncong* music as a whole.

In the second verse of Line Music Entertainment's *keroncong* version of "Can't Help Falling in Love", the *genjrengan* *engkel* technique on the *cak* and *cuk* instruments replaces the previous technique. In this technique, each string is plucked sequentially with light and smooth finger movements. This approach creates a soft musical atmosphere, elegantly supporting the vocals, while maintaining the authenticity and distinctiveness of the Indonesian musical tradition.

The following is an explanation of the first and second verse of the *keroncong* version of "Can't Help Falling in Love" by Line Music Entertainment, with the rhythm, melody, and chords used:

Figure .2 Verse Lagu
Source: Data Reserch

Nada dan Ritme

Baris 10-12:

Melodi: Pada bagian ini, melodi menggunakan not penuh dan setengah.

Lirik: "Wise man say only fools rush in, but I can't help"

Notasi: do-do-do/re-re-do-do-do-do/re

Baris 20-23:

Melodi: Melodi bagian ini menggabungkan not seperempat, setengah, dan terdapat not triplet.

Lirik: "falling in love with you, shall I stay?"

Notasi: mi-mi-mi/do-re-mi-fa-mi-mi-re-do

Baris 29-30:

Melodi: Melodi kembali menggunakan not penuh dan setengah, memberikan kesan yang stabil dan tenang.

Lirik: "would it be a sin"

Notasi: do-do/re-re-do

Baris 37-40:

Melodi: Bagian ini menggunakan variasi not seperempat dan triplet, yang memberikan dinamika lebih bervariasi.

Lirik: "if I can't help falling in love with you"

Notasi: mi-mi-mi/fa-mi-re-re-do

Rhythm

Keroncong often uses 4/4 time signatures that provide a stable and reliable rhythmic foundation. It allows musicians to follow rhythmic patterns with precision, which is important for maintaining consistency in musical interpretation, including the use of keroncong techniques such as "bimbo" and genjrengan engkel. This is also true of "Can't Help Falling in Love", which throughout its duration maintains the 4/4 time signature of the keroncong genre.

Melody

First Verse

The main vocal melody in this section follows with the subtlety of the familiar melody from "Can't Help Falling in Love". The melody flows smoothly and fits the romantic feel of the song. The simple yet impactful harmonies of keroncong instruments such as the cak and cuk provide a fitting backing to the main vocal melody.

Second Verse

In this section, the genjrengan engkel technique on the cak and cuk instruments replaces the "bimbo" technique used in the first verse. The genjrengan engkel technique features light and subtle finger movements, creating a softer and more elegant musical atmosphere. This approach supports the vocals with good harmony, while still maintaining the distinctiveness and authenticity of the keroncong music tradition.

Chord

Harmony in keroncong music often uses basic chords such as C, F, G, Am, and Em, which are arranged in a distinctive pattern to create the feel and atmosphere typical of the genre. These chords form a solid foundation in the arrangement of vocals and other instruments, providing subtle but effective support.

This verse not only creates a gentle and profound musical atmosphere, but also reinforces the emotional message of the song "Can't Help Falling in Love" in a unique keroncong context. Line Music Entertainment succeeded in presenting an interesting interpretation by maintaining its romantic feel while incorporating distinctive traditional Indonesian elements.

Refrain (Chorus)

The chorus or refrain in this song features saxophone with the aim of enriching the emotional dimension of the song's expression. The well-structured harmonic arrangement creates a warm and deep atmosphere that matches the romantic essence of the song. In the first chorus, the "bimbo" strumming technique of keroncong instruments is used, where each string on the cak and cuk is plucked sequentially in a gentle motion. This technique provides

a soft and supportive musical foundation to strengthen the saxophone's performance, while in the second chorus, the song diverts attention by using the "engkel" stroke technique. The engkel stroke involves a smoother and lighter finger movement on the strings of the keroncong instrument, creating a lighter atmosphere but still providing the right support for the vocals and prominence of the saxophone. As such, the variation in the use of this stroke technique in each chorus adds dynamics to the arrangement, while maintaining the unity of theme and warmth typical of keroncong music.

The following is an additional explanation of the chorus or refrain in Line Music Entertainment's keroncong version of "Can't Help Falling in Love", focusing on the beat, melody, chords, and the use of the "bimbo" and "ankle" hitting techniques:

The image shows three lines of musical notation in treble clef, 4/4 time. The first line (measures 44-46) has lyrics: "like a ri-ver flows sure-ly to the". The second line (measures 47-49) has lyrics: "sea dar-ling, so it goes some-things are meant". The third line (measures 50-51) has lyrics: "to be ooohh".

Figure 3 *Chorus Lagu*
Source: *Data Reserch*

Tone and Rhythm

Lines 44-46:

Melody: This section includes a combination of quarter, eighth, and triplet notes, creating a smooth and dynamic flow.

Lyrics: "like a river flows surely to the sea"

Notation: sol-la-sol-la/si-la-sol-la-si/si-la-sol-la-sol

Lines 46-49:

Melody: The melody in this section combines quarter notes, eighths, and full notes.

Lyrics: "darling, so it goes, some things are meant"

Notation: mi-do-re-do-la/si-do-si-la/sol-la-si-la-sol

Lines 49-51:

Melody: The melody in this section uses an eighth note and a full note, adding to the variety of dynamics.

Lyrics: "to be ooohh"

Notation: mi-mi-re-do-si-do/si-la-sol

Bars

As in general in the keroncong genre, this song follows a 4/4 rhythm that provides a solid rhythmic foundation. The use of this beat is crucial to maintaining the smooth flow of the rhythm, which overall creates a warm and deep atmosphere that suits the romantic character of the song. The application of this rhythm is consistent throughout the duration of the song "C

Chord

The harmony in keroncong, such as the use of Em chords, and B7 major are carefully arranged to create a warm harmonic background for instruments such as the saxophone and other keroncong instruments. This harmony supports the emotional expression in the song, ensuring that each musical element complements and supports each other. With variations in the use of the "bimbo" and "engkel" stroke techniques in each chorus, Line Music Entertainment not only shows its expertise in interpreting keroncong music, but also presents a dynamic and captivating listening experience. This maintains the romantic essence and

warmth typical of keroncong music, while providing a unique touch of Indonesian musical tradition.

Interlude

In the interlude section of this song, there is an introduction of new variations and dynamics by utilizing traditional instruments such as the keroncong cello. The use of this instrument not only adds complexity to the arrangement, but also deepens the listening experience.

The uniqueness of this interlude section lies in the change in the keroncong stroke pattern which shifts to the SKA style, with the drums starting to join in the accompaniment. This transition provides a fresh and interesting touch in the development of the song, combining traditional elements with different modern nuances. Thus, the interlude is not only a connector, but also a peak that enriches the dynamics of the music in this song.

Time

As a different part of the song, this interlude may still use the 4/4 time signature common in keroncong to maintain rhythmic stability. However, there may be variations or changes in tempo that are adjusted to the new nuances introduced, such as the SKA style which may have a slightly different tempo from the previous part.

Tones and Rhythms

Bar 66: Begins with an eighth note on D, followed by a series of eighth notes and quarter notes, including the notes D, B, C, A, and G.

Bar 71: A combination of eighth notes and quarter notes on the notes D, B, E, C, and G.

Bar 75: Begins with a dotted quarter note on D, followed by triplets (groups of three notes) on the notes G, E, D, C#, and B.

Bar 80: There is a combination of eighth notes, quarter notes, and half notes, with the notes B, A, G, and E. The lyrics "like a river flows surely to the" appear in this section, indicating the alignment with the vocal lyrics.

Techniques and Ornamentation

Triplets

Bar 75 uses triplets, providing a more complex and dynamic rhythm.

Slurs

In some sections, there are slurs connecting two or more notes, indicating that the notes should be played legato or smoothly.

Uniquely, the interlude section features a dynamic melody, using various note values (twelfths, eighths, quarters, triplets, and halves) as well as playing techniques such as slurs to create variation and expression in the music. This not only serves as a link between the main parts of the song, but also as a climax that enriches the overall dynamics of the music. The transition to a reggae style with the use of drums as part of the accompaniment creates an interesting and refreshing contrast, combining traditional keroncong elements with different modern nuances. This provides a more dynamic listening experience and enriches the musical expression in the keroncong interpretation of the song "Can't Help Falling in Love".

Ending

The closing of a song with a repetition of the main theme is often intended to provide a musically satisfying impression, creating a sense of completeness and unity in the composition as a whole. In the context of the keroncong version of "Can't Help Falling in Love", the repetition of the main theme plays an important role in ending the musical journey in a satisfying way.

Bar

As is common in keroncong music, the song follows a 4/4 time signature that provides a stable rhythmic foundation. The use of this time signature allows the song to move along a regular and predictable flow, perfect for ending the song with a repetition of the main theme.

Melody

The main theme that is repeated in the closing section is often simplified or lightly redeveloped to emphasize a sense of natural, satisfying completion. The melody may be given a softer emphasis or added variations that suit the approach to the song's conclusion.

Harmony

The closing section of the song reflects the chords that have been introduced throughout the song, such as C, F, G, Am, Dm, which provide consistency and unity in the harmonic structure. The reuse of these chords helps to create a familiar atmosphere and reinforces the overall theme of the song.

Closing with a repetition of the main theme also helps to reconnect the listener with the motifs that have been introduced since the beginning of the song, creating a sense of satisfying completion and integrating the musical elements as a whole. Thus, the reuse of the main theme is not only a natural ending, but also an integral part that ends the musical journey with cohesion and satisfaction.

Song Structure

The song structure in the keroncong arrangement of "Can't Help Falling in Love" by Line Entertainment shows the classic keroncong format with interesting modifications. One striking uniqueness is the change in the keroncong rhythm pattern that transitions into the SKA style, reflecting the new identity of this song. This adaptation not only adds a modern nuance, but also maintains the deep traditional roots of keroncong music. In general, the song structure includes:

Introductory Section

In the keroncong arrangement of "Can't Help Falling in Love" by Line Entertainment, the introductory section features soft piano strains plus the use of traditional keroncong instruments such as cak, cuk, and cello with simple harmonies. This introduction often sets the mood or atmosphere of the song, preparing the listener for the listening experience typical of the keroncong arrangement.

Verse Sections

The verse sections in the keroncong arrangement of "Can't Help Falling in Love" by Line Entertainment follow the structure known in traditional keroncong music. These verses feature the distinctive keroncong vocal style, which is soft and melodious, often accompanied by instruments such as the cak, cuk, and cello. In the Line Entertainment version of the song "Can't Help Falling in Love", the verse sections describe the story or narrative of the song in a style that is in accordance with the keroncong tradition, creating a warm and deep nuance for the listener. This adaptation not only maintains the essence of the original song, but also adds a unique touch of Indonesian keroncong music.

Chorus Sections

The chorus section (Chorus Sections) in the Line Entertainment keroncong arrangement of "Can't Help Falling in Love" features the climax of the song. In the context of keroncong music, this chorus section often features brighter melodies and harmonies that are typical of keroncong music. Melodious vocals and keroncong instruments such as ukulele, violin, and guitar will accompany this section, creating a warm and absorbing atmosphere. These chorus sections serve to give a stronger impression and describe the core or main message of the song "Can't Help Falling in Love" in this keroncong adaptation.

Interlude Section

The interlude section in the keroncong arrangement of "Can't Help Falling in Love" by Line Entertainment is the section that provides a change or break in the song, located between the main parts such as the verse and chorus. In keroncong music, interludes often feature instrumental playing that highlights the expertise of keroncong instruments such as the cak, cuk, and cello. This interlude section not only serves to provide variation in the arrangement, but also as a smooth connection between the main parts of the song. It may contain improvisation or musical exploration that adds depth and nuance that is typical of keroncong music.

Concluding Section

The concluding section in the keroncong arrangement of "Can't Help Falling in Love" by Line Entertainment is the final section of the song that provides a resolution to the composition. In the context of keroncong, this section is often characterized by the use of calm melodies and simple harmonies, reflecting the warmth and gentleness of traditional Indonesian music styles. This concluding section is there to end the listening experience in a satisfying way, often returning to the main theme of the song and ending on a warm and emotional note. In Line Entertainment's keroncong arrangement of "Can't Help Falling in Love," this concluding section perhaps highlights the distinctive touch of keroncong while giving a feel reminiscent of its traditional roots.

Instruments

The use of typical keroncong instruments such as cak, cuk, and cello provides a different feel compared to the instruments in the original version. With the addition of drums, saxophone, and piano as modern elements, the arrangement is even more interesting. Here is a more detailed explanation of the instruments used in Line Music Entertainment's keroncong arrangement of "Can't Help Falling in Love":

Traditional Keroncong Instruments

Cak

A type of small ukulele with four strings. This instrument is usually used to play chords and melodies in keroncong music. The sound of the cak tends to be bright and distinctive, providing a soft and touching melodic background in keroncong arrangements.

Cuk

A type of small percussion instrument that provides rhythm in keroncong music. Usually, the cuk is played by hitting it rhythmically using the hand or other small beater. The rhythm produced by the cuk adds a distinctive and rhythmic nuance to keroncong music.

Cello

The cello is a larger string instrument from the violin family. In the context of keroncong music, the cello provides a deep, warm, and melancholic nuance. The cello's sound is able to provide a rich harmonic foundation and support the main melody with a distinctive softness. The scores used for the cak, cuk, and cello are the same. This means that all three instruments use the same notation, which allows for perfect harmony and synchronization when played together in an ensemble. With uniform notation, musicians can collaborate more easily, adjust the tempo, and dynamics of their playing. The result is music that sounds more cohesive and organized. In addition, the use of the same score also makes it easier for composers to create works that involve various instruments with different sound characters.

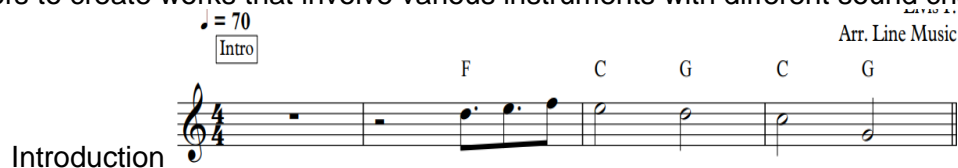


Figure 4. *Introduction Lagu*
Source: *Data Research*

Time Signature: 4/4, which means that each measure has four beats, and each beat is worth one quarter note.

Tempo: 70 beats per minute, which makes for a fairly relaxed tempo.

Key Signature: There are no sharps or flats, so this is most likely in the key of C major or A minor.

Chords:

First measure: No chords written.

Second measure: F chord.

Third measure: C chord, then G.

Fourth measure: C chord, then G.

Notation:

First measure and beginning of second measure: Quarter notes.

Remainder of second measure: Eighth notes played (F, G, A).

Third and fourth measures: Quarter notes played (C, G, C, G).

Melodic Phrases:

The melody in the second measure begins with F and continues to A.

The melody in the third and fourth measures consists of alternating C and G notes.

Verse

The image shows two staves of musical notation. The first staff is labeled 'bait 1' and 'BIMBO', starting at measure 5. The second staff is labeled 'bait 2' and 'ENGKEL', starting at measure 13. Both staves show a sequence of chords: C, Em, Am, F, Em, G, F, G, Am, F, G, C, G. The melody consists of quarter notes in the first measure, followed by eighth notes in the second measure, and alternating quarter notes in the third and fourth measures.

Figure 6 Verse Lagu
Source: Data Research

Time Signature: 4/4, which means that each beat consists of four beats, and each beat is worth a quarter note.

Chords:

Verse 1: The chords used are C, Em, Am, F, Em, G, Am, F, G, C, and G.

Verse 2: The chords used are the same as verse 1, namely C, Em, Am, F, Em, G, Am, F, G, and C.

Notation:

Verse 1:

Birama 5: Not C (half) and G (half), Birama 6: Not E (half) and G (half). Birama 7: Note A (half) and C (half). Birama 8: Note F (half) and E (half). Birama 9: Note G (half) and G (half). Birama 10: Not A (half) and C (half). Birama 11: Not F (half) and G (half). Birama 12: Not G (quarter), C (quarter), and G (half).

Verse 2:

Birama 13: Not C (half) and G (half). Birama 14: Note E (half) and G (half). Birama 15: Note A (half) and C (half). Birama 16: Not F (half) and E (half). Birama 17: Not G (half) and G (half). Birama 18: Not A (half) and C (half). Birama 19: Not F (half) and G (half). Birama 20: Not G (half) and C (half).

Melody:

The melody moves in a pattern of half notes on each beat, which provides a slow and steady flow.

Shifts from one chord to another follow a harmonious and conventional pattern, creating a harmony that is easy to follow.

Shot Pattern:

In the first stanza, the beat pattern is called "BIMBO".

In the second stanza, the beat pattern is called "ENGKEL".

Overall, this score shows a consistent use of chords between the two stanzas with the same melodic pattern. A simple melody with a slow tempo creates a calm and orderly effect. The harmony from the chord transition also makes this song sound harmonious and pleasant to

listen to. The beat patterns "BIMBO" and "ENGKEL" give different rhythmic characteristics to each stanza.

Chorus

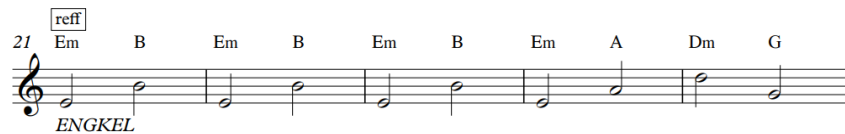


Figure 7 Chorus Lagu

Source: Data Research

Time Signature: 4/4, meaning each measure has four beats, and each beat is worth one quarter note.

Chords:

Em in measure 21

B in measure 22

This pattern repeats until measure 28, alternating Em and B.

Measure 29 returns to Em, followed by A in measure 30, Dm in measure 31, and G in measure 32.

Notation:

Each measure has two half notes. For example, measure 21 has an E and G, while measure 22 has a B and F#.

This pattern repeats with simple variations until the end of this section.

Melody:

The melody moves slowly with half notes in each measure, giving a calm and steady impression.

The chord changes from Em to B and so on give a pleasant harmonic feel.

Beat Pattern:

In this chorus section, the beat pattern used is "ENGKEL", which gives a distinctive rhythm and brings this section to life.

Overall, the chorus uses repeating chords and a simple yet effective melodic pattern. The slow-paced melody provides a sense of calm, while the chord changes add an interesting harmonic dimension. The "ENGKEL" stroke pattern provides a distinctive rhythmic touch, adding character to the piece.

Interlude



Gambar 8 Interlude Lagu

Source: Data Research

Chord Structure:

Bar 1: C Bar 2: Em Bar 3: Am Bar 4: F Bar 5: Em Bar 6: G Bar 7: F Bar 8: G Bar 9: Am Bar 10: F Bar 11: G Bar 12: C

Melody:

The melody in the chorus consists of long notes, giving a simple yet clear impression, very fitting for an interlude.

The melody moves linearly, following the given chord pattern.

Harmony:

The chords in this score are very common in SKA music, often using simple chord progressions with supporting rhythms.

Chord progressions such as C - Em - Am - F - Em - G provide a strong harmonic foundation, often found in popular music and reggae/SKA.

SKA Style: SKA music is known for its "offbeat" rhythms and use of wind instruments such as the saxophone. Although this score does not indicate a specific rhythm, the chords and melodies used strongly support the SKA style.

Ending



Figure 9 *Ending Lagu*
Source: Data Research

Chord Structure:

Bar 1: F Bar 2: G Bar 3: Am Bar 4: F Bar 5: G Bar 6: C

Melody:

The melody in this score is dominated by long notes, except in bar 4 where there are two quarter notes that add rhythmic variation.

The movement of the melody is quite simple, transitioning gradually between the notes contained in the chords played.

Harmony:

The chords used are F, G, Am, and C, which is a common chord progression in popular music.

This progression creates a strong harmonic resolution at the end, with the C chord as the closing chord that provides a sense of completion and musical satisfaction.

Style:

The style displayed in this piece favors a strong resolution of a composition, with the melody and harmony leading to the tonic chord (C) at the end.

This score does not exhibit the typical "offbeat" rhythm of SKA music, but is more traditional and resolute.

This score features a simple yet effective saxophone ending. The chord progression used provides a strong and clear harmonic foundation, ending the composition nicely. The simple melody still provides rhythmic variation in the 4th bar and leads to a satisfying final resolution in the C chord.

Modern Instruments

Saxophone

The saxophone is a woodwind instrument that is often used in various musical genres, including modern keroncong. In the arrangement of "Can't Help Falling in Love", the saxophone is used to provide an emotional and melodic background melody. The saxophone has a rich and flexible tone, which can add a deep and captivating dimension of.

The image shows a musical score for a saxophone arrangement of 'Can't Help Falling in Love'. It is written in 4/4 time with a tempo of 70. The score is divided into several sections: an Intro, three verses (Bait 1, Bait 2, Bait 3), a Chorus (ENGKEL), a Saxo Interlude, and an Ending (DOBEL). Chords are indicated above the staff, and the arrangement is by Elvis P. Arr. Line Music.

Gambar 10 Skor Lagu (Saxo)
Source: Data Research

Chord Structure: Intro: G - D - A - D – A Verse 1: D - F#m - Bm - G - F#m - A - G - A - Bm - G - A - D – A Verse 2: D - F#m - Bm - G - F#m - A - G - A - Bm - G - A – D Chorus: F#m - C# - F#m - C# - F#m - C# - F#m - B - Em – A Saxo Interlude: C - Em - Am - F - Em – G F - G - Am - F - G – C Verse 3: D - F#m - Bm - G - F#m - A - G - A - Bm - G - A – D Ending: G - A - Bm - G - A - D Melody: Intro: The melody consists of short notes that create a light atmosphere.

Verse: The melody moves linearly and uses a simple melodic pattern that is easy to follow.

Chorus: The melody is more dynamic with the use of long notes and interesting rhythmic variations.

Saxo Interlude: This section provides variation and transition before returning to the verse or chorus.

Ending: The melody leads at the close with long notes that give a sense of resolution.

Harmony:

The chords used are common in popular music, providing a strong harmonic foundation.

The chord changes support the movement of the melody well, creating a harmonious and pleasant atmosphere.

Style:

This score combines traditional elements with a touch of SKA style on the saxophone interlude, giving this arrangement a unique color.

The style presented supports the romantic and gentle atmosphere of the original song, with interesting variations added.

This score features a beautiful and enjoyable saxophone arrangement for "Can't Help Falling in Love" song. Strong chord structure, easy-to-follow melody, and harmonious harmonies make this arrangement very enjoyable. The saxophone interlude with a touch of SKA provides an interesting variation, while the ending provides a satisfying and beautiful closure.

Drums

The drums in the modern keroncong arrangement use a standard drum kit commonly used in western music. The drum kit consists of various types of drums such as snare drums (drums snare), bass drum, cymbals, and tom-toms (a type of "tune" drum). The use of drums in this arrangement provides a strong and dynamic rhythmic base, adapting influences from more modern western music.

Piano In modern keroncong arrangements, the standard acoustic piano commonly used in western music is often the choice. With various keys that produce various tones when pressed, the piano provides a strong and dynamic harmonic foundation, reflecting the influence of western music. The melody played by the piano can add rich elements and give a contemporary touch to keroncong music, making it more modern and interesting.

♩ = 70
 Elvis P.
 Arr. Line Music

Intro
 F G Am F C G C G

5 [bait 1]
 C Em Am F Em G F G Am F G C G
 BIMBO

13 [bait 2]
 C Em Am F Em G F G Am F G C
 ENGGKEL

21 [ref]
 Em B Em B Em B Em A Dm G
 ENGGKEL

26 [bait 3]
 C Em Am F Em G F G Am F G C
 ENGGKEL

34 [interlude saxo]
 C Em Am F Em G F G Am F G C
 SKA

42 [ref]
 Em B Em B Em B Em A Dm G
 SKA

47 [bait 3]
 C Em Am F Em G F G Am F G C
 DOBEL

55 [ending]
 F G Am F G C

Gambar 11 Skor Lagu (Piano)
 Source: Data Research

Intro Chord Structure: F – G – Am – F – C – G – C

Verse 1 (BIMBO): C – Em – Am – F – Em – G – F – G – Am – G – F – G – C

Verse 2 (ENGGKEL): C – Em – Am – F – Em – G – F – G – Am – G – F – G – C

Reff: Em – B – Em – B – Em – B – Em – A – Dm – G

Saxo Interlude: C – Em – Am – F – Em – G – F – G – Am – F – G – C

SKA Part: Em – B – Em – B – Em – A – Dm – G Ending: F – G – F – G – C Major and Minor Chord Harmony: Major (C, F, G) and minor (Em, Am, Dm) chords are used to create contrast and dynamics.

Chord Changes: Regular chord progressions provide stability and make it easier for the listener to follow harmony changes.

Melody

Long Notes: The use of long notes at each chord change gives the impression of a calm and orderly melody.

Pattern Repetition: The repetition of the melody pattern in each verse and chorus adds a sense of familiarity and makes it easier for the listener to follow.

Style

Consistency: Consistent song structure with repetition of verses and The chorus creates a memorable pattern.

Emotional Variations: Changes between major and minor chords provide emotional variations, making the song more interesting.

Additional Instrumentation: Saxophone interludes and SKA sections enrich the musical texture.

By combining traditional keroncong instruments such as cak, cuk, and cello with modern instruments such as saxophone and drums, Line Music Entertainment's arrangement of "Can't Help Falling in Love" in the keroncong version creates a unique and interesting chorus. This approach not only honors the heritage of Indonesian keroncong music but also introduces a well-known western song to in a fresh and new context, bridging local musical traditions with international musical styles.

4. Conclusions

Analysis of the form and structure of the song in the keroncong version of "Can't Help Falling in Love" by Line Music Entertainment provides an in-depth understanding of how this approach not only respects the tradition of keroncong music, but also opens the door for further exploration in combining local culture with internationally recognized musical styles. Overall, the results of the analysis conducted by the researcher through the theory of musical form from Karl Edmund Prier and the theory of musical arrangement from Kawa Kami, that the arrangement of the song "Can't Help Falling in Love" in the keroncong version by Line Music Entertainment combines traditional keroncong elements with a distinctive modern touch, such as the use of varied musical instruments and musical structures that are adjusted to the characteristics of the original song. Changes in tempo, harmony, and vocal arrangements also affect the overall atmosphere of the music. The implications of this study are to provide new insights in understanding the process of adapting keroncong songs into the context of modern music. This research is also expected to contribute to the development of keroncong music arrangements in Indonesia, by considering the creative and technical aspects applied by Line Music Entertainment. This approach not only respects the heritage of Indonesian music, but also opens the door for further exploration in cross-cultural arrangements. This analysis provides valuable insight into the importance of preserving and promoting Indonesian musical heritage through an innovative and memorable approach in the international music world.

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